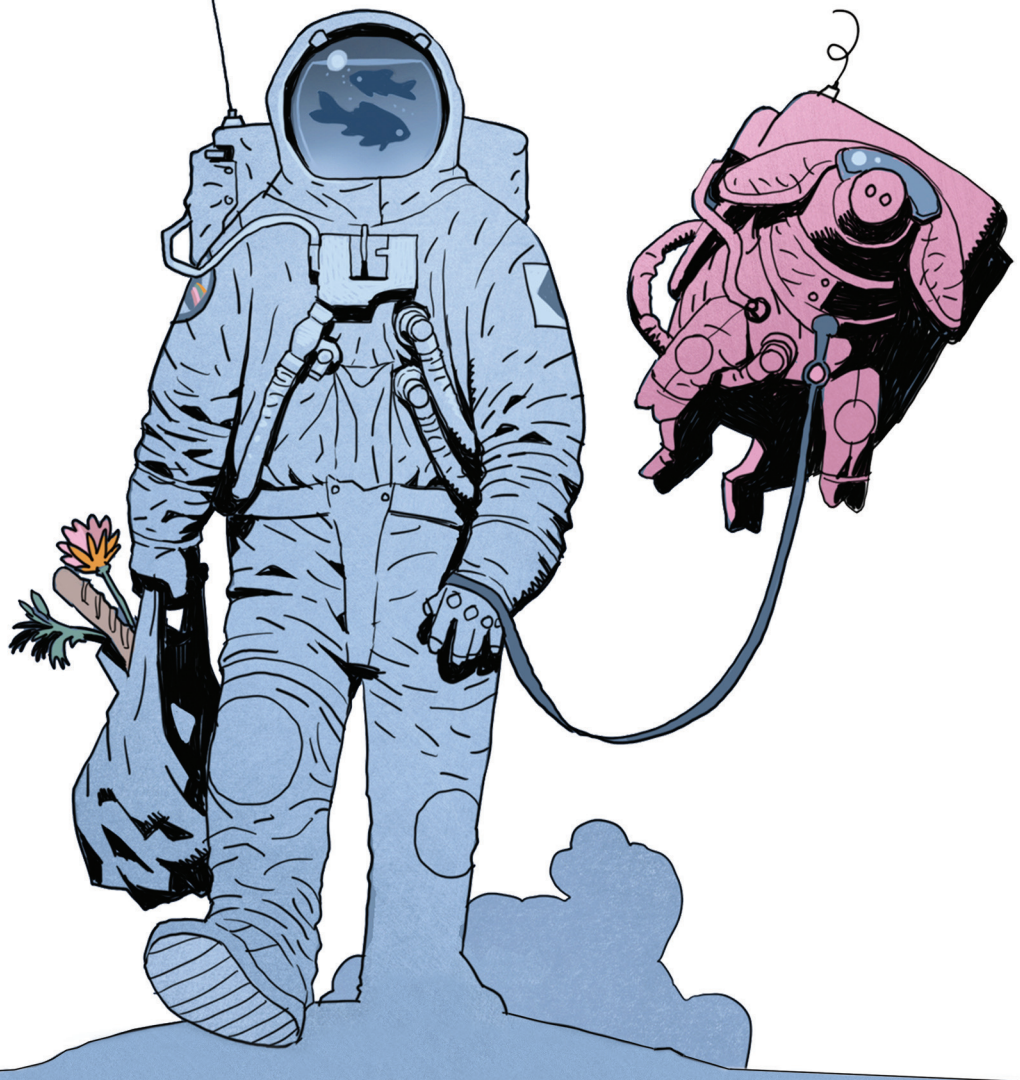
PINK FLOYD'S

# WISH YOU WERE HERE
## SYMPHONIC



LONDON ORION ORCHESTRA
ALICE COOPER. DAVE FOWLER. STEPHEN MCELROY
RICK WAKEMAN

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# WISH YOU WERE HERE SYMPHONIC

1 **WISH YOU WERE HERE** (VOCAL)*°†

2 **THE ORCHESTRA TUNES**

3 **SHINE ON YOU CRAZY DIAMOND** (PARTS I–V)†

4 **WELCOME TO THE MACHINE***†

5 **HAVE A CIGAR**†

6 **WISH YOU WERE HERE** (INSTRUMENTAL)†

7 **SHINE ON YOU CRAZY DIAMOND** (PARTS VI–IX)°†

8 **BONUS TRACK: ECLIPSE**
(FROM ***THE DARK SIDE OF THE MOON***)

**ALICE COOPER** (VOCALS)*
**DAVE FOWLER** & **STEPHEN MCELROY** (GUITARS)†
**RICK WAKEMAN** (PIANO & KEYBOARDS)°
**LONDON ORION ORCHESTRA**
**PETER SCHOLES, CONDUCTOR** & **ARRANGER**

*Shine On You Crazy Diamond* lives on in *Wish You Were Here*, a Pink Floyd album that has sales certified as repeated Gold in the UK, multi-Platinum in the USA and echoed Diamond in France. It can be presumed that the diamond is indeed 'fou', that it is crazy in every good sense. Of these three precious elements, the diamond shines on forever young. Indeed, *Shine On* lays claim to being the most enduring and endearing of all compositions in the Floyd song writers' canon, both as recorded and also as celebrated in live performances.

Across the universe of Pink Floyd albums *moderne*, from *The Dark Side of the Moon*, through *Wish You Were Here* to *The Wall*, it is *Wish You Were Here* that gives all of the others a run like hell for their money, that race being one of Olympic all-comer status, of course. *Wish You Were Here* is a celebrated landmark number one chart album in every precious-elemented major territory. It was also voted number one best album of all time by WDR radio listeners in Germany in 2007. That is a democratic election result that was not challenged, then or since, by Pink Floyd band members, David Gilmour and Rick Wright. Talking to respected Dallas Texas DJ, Redbeard, for his *In the Studio* interview, Gilmour offered this conclusion:

"I would have to say that *Wish You Were Here* is my favourite (Pink Floyd) album."

That is the ultimate sanction from a man who can undoubtedly tell a blue sky and green field from a cold steel rail. Let's just say that the gifted Pink Floyd founder member Syd Barrett left them with something they could write about, something they could cry about, and something they could repay in such a noble way. Syd imagined the world with his hand on his heart and in his dreams so bright. Not every day in the country has to end in tears.

Writing in *The Village Voice*, music critic Robert Christgau also names *Wish You Were Here* as his favourite Pink Floyd album, noting that the recording has soul and what he calls a "symphonic dignity".

Right there is the cue and *raison d'être* for this new recording. The goal herewith was to further explore that dimension of musical fantasia, in the 40th year of the album's release. So where did we go from *Here*?

First, to Auckland, New Zealand, for lunch with maestro Peter Scholes. Peter has previously applied his talents as conductor and arranger for orchestral recordings in the Rock genre, working with the London Symphony Orchestra and the London Philharmonic Orchestra. His energy is as volcanic as his homeland's topography. His talent is as expansive as the South Pacific. His arrangements are focused and exciting. He got it. The art of the music bears his stamp.

Next stop was Marylebone, London, home to Sherlock Holmes and Jan Cassidy. The deduction was indeed elementary. The detection thus became tinged with romanticism. Jan is guru to the London Orion Orchestra, a band that comprises the finest young talent to be found this side of the Royal Albert Hall. Indeed, many of the players are students or graduates of the Royal College of Music, next door, down the 39 steps. They all know their Pink Floyd. That's important. You can hear it in the playing, all in all, loud and clear.

The ensuing destination, beyond the famous pedestrian crossing, was Abbey Road Studios, its architecture indeed being frozen music. It is the very place where The Beatles recorded, and Pink Floyd too. We set up shop in Studio Two. *Wish You Were Here*? We were, naturally, respectfully and happily.

Serendipity was the tour guide for the rest of the journey.

Rick Wakeman sounds as if he was waiting for the call. Rick is also a Royal College of Music alumnus. Jonny Greenwood of Radiohead loaned his ondes martenot keyboard for Rick to play. Also in Rick's arsenal for this outing is the trusty Mini Moog and the universally loved Steinway concert grand piano.

The title track herewith is a combination of talent in context that has not been replicated since Rick Wakeman played grand piano on David Bowie's *Hunky Dory* album that spawned the international hit *Life On Mars*. The Steinway part herein combines with the guitar shapes to complement the feature vocal by Alice Cooper, achieving the same effect and rediscovering the same appeal, once again building on Wakeman's virtuoso piano perspective, the effect that this producer had in mind and had duly requested.

Dave Fowler and Steve McElroy of Australian Pink Floyd came to Abbey Road to play around and about the constellation of the Orion. Their prowling and growling guitar work is captured in the studio like a pride of lions in a cage. The recorded electric guitar is stunning and their acoustic guitar performance is, well, electrifying. They demonstrate, as David Gilmour himself always does, the perfect use of what might otherwise be an imperfect medium.

Alice Cooper took a break between playing the Barclays Center in Brooklyn and recording a Fox TV special to visit Avatar Studios in Manhattan and put vocals on *Wish You Were Here* and *Welcome To The Machine*. Pink Floyd's music suits his unique talent ideally and the results sing for themselves. Like the venerated vampire in his pleasant palace, Alice truly connects the soul to the symphony.

That's how it all came to sound the way it does.

How it looks is to the credit of the artist and illustrator, Tiernen Trevallion. An example of his artwork was on display in The Studio Gallery at Peppard, Henley-on-Thames. The rest is telegraphy. All Pink Floyd albums have really great and revealing cover artworks. This recording is no exception. All art constantly aspires towards the condition of the music.

*But somewhere, beyond space and time, is wetter water, slimier slime!*
(Rupert Brooke, *Heaven*)

One journey took a rare commodity called inspiration from Auckland and New York City to Abbey Road, in London's St John's Wood, geographically. The other voyage took us all from soul to symphony, for a sequel with the saints, conceptually, creatively and artistically. It's been a first class round trip, one that now continues on the road, in concert, in all its multimedia glory.

In the end it can be honestly said that we set the controls and brought this interstellar spaceship safely home to madcap laughter and applause, with air miles to spare.

*Could I revive within me*
*Her symphony and song,*
*To such a deep delight 'twould win me,*
*That with music loud and long,*
*I would build that dome in air*
(Samuel Taylor Coleridge, *Kubla Khan*)

And so the music and the crazy diamond shine on.

Pete Smith. Labor Day, 7th September 2015.

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Concept: Pete Smith

Executive Producers for Baton Rose Limited:
Paul Crockford, Kevin Hopgood,
Rory Johnston, Pete Smith

Executive Producers for Decca Classics:
Paul Moseley, Alexander Van Ingen

Project Direction & Coordination: Rory Johnston

Produced by Pete Smith

Orchestral Co-Producer: Dominic Sewell

Recorded at Abbey Road Studios, Studio 2
5th & 6th September 2014 & 12th February 2015
Recording Engineer: Chris Bolster
ProTools Operator: Gordon Davidson
Assistant Engineers: Stefano Civetta, George Oulton

The London Orion Orchestra
Conducted by Peter Scholes
Orchestral Arrangements by Peter Scholes
Guitars: Dave Fowler & Stephen McElroy
of The Australian Pink Floyd Show

Alice Cooper: Vocals on *Wish You Were Here*
& *Welcome to the Machine*
Recorded at Avatar Studios, New York City
13th August 2015
Recording Engineer: Robert L. Smith
Recordist: Nate Odden

Rick Wakeman: Steinway on *Wish You Were Here (Vocal)*
& Keyboards (Ondes Martenot & Mini Moog)
on *Shine On You Crazy Diamond (Parts VI–IX)*
Recording Engineer: Erik Jordan

Dominic Sewell: Synth Bass on *Shine On You Crazy Diamond (Parts VI–IX)*
Recording Engineer: Mike Silverston

Thomas Hewitt Jones: Synth Brass on *Welcome To The Machine,* and additional programming

Richard McTague: Slide Guitar on *Wish You Were Here (Instrumental)*
Recording Engineer: Zac Bajjón
Assistant Engineer: Matt Dawson

Mix Engineers: Andrew Dudman, Mike Silverston
*(Wish You Were Here)*
Mastering Engineer: Geoff Pesche
Mix Facilities: Abbey Road Studios (Studio 52)
Mastering Facilities: Abbey Road Studios

Written by: George Roger Waters (1, 3–8),
David Jon Gilmour (1, 3, 6–8), Richard William Wright
(3, 7, 8), Nicolas Berkeley Mason (8)

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Chappell Artemis Music Limited (1, 3, 6–8);
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Artworking: WLP Ltd

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and boutique airline La Compagnie
Management Coordination: Bree Ishikawa at PCM
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Lucy Harris, John Derrick, Michael Berry
For Dave Fowler & Stephen McElroy of The Australian
Pink Floyd Show: Kevin Hopgood, Rick Duce,
Chris Gadd
For Alice Cooper: Shep Gordon, Toby Mamis,
Neil Warnock, Kyler Clark
For Abbey Road Studios: Colette Barber
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Larry Magid, Kurt Munkacsi, Karen Rullo

Dedicated to Syd Barrett, Steve O'Rourke,
Storm Thorgerson & Richard Wright
*And, like the sun, they shine on all alike*
(Alexander Pope)

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Abbey Road Studios

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